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wholesome, and he was excellently interpreted by Mounet-Sully. The Abbé, flawlessly rendered by Le Bargy, is an eager, unquiet spirit, haunted by his former sins, but conscious of a strong uprightness and daring in his cause. His is an artistic religion. "Ne lui demandez ni la simplicité ni l'onction : il est de son temps."

And as for the Duchesse de Chailles, that "proud and troubled spirit which greatens and mounts in her *abattement*"—one needs to see her. Her dignified and noble charm is inexpressible. Hers is the true aristocracy, which knows its obligations. In her much unhappiness, in the bewilderment of her conflict, she keeps our sympathy and respect. Mme. Bartet in the rôle was profound and exquisite. "Simple et toujours vraie, immuablement tragique, figure émue de douleur et de tendresse humaine," one calls her. She is "l'interprète absolue de la tragédie moderne, vibrante et admirable toujours."

M. Doumic finds that the principal fault of this play is in the character of the Doctor Morey. One is displeased and embarrassed to think that the Duchess can love this *rébarbatif* doctor of madmen, who is neither seductive nor sympathetic. Love needs to account for itself on the stage. In his very passion, he presses the triumph of his doctrines. This last seems true. He is far from being adorable, he is not even likable. He is "une espèce d'âpre sectaire et de farouche anticlérical. Il est tout à la fois brutal et fat." He is a *butor* and a bear. His deficiencies were shared by his interpreter, who is "continûment raide, dâr, maussade."

This seems a trifle too strong. The Doctor does his duty in his way. Even the Abbé admits that he is good, laborious and devoted to his calling. One is not conscious of being repelled by his personality. But it is true that one can hardly love him. His egoism is prominent. When the Duchess speaks of the infinite esteem she has for him, he thanks her and agrees that he deserves it. Worst of all is his bitterness and violence towards his brother, and his position in the whole affair is quite remote from scientific calm.

If the characters are not rendered equally attractive, the ideas at least for which they stand—and we can draw the discrimination—are presented with an impartiality which shows the mas-

ter-mind. We may not love the Doctor. But in so far as he represents and pleads for individual rights and human happiness and freedom of thought or will, in the highest sense, we are glad to see him triumph in the end. And who shall say that religion is not given her just dues? It is the present state of the question in France which has perhaps inspired the play, which has certainly largely contributed to its actual popularity. But the whole problem, the mighty warfare is nineteen centuries old and older. We are aware that "of all forms of mistake, prophecy is the most gratuitous." Yet in view of the grasp with which the drama, in its leading situations, has been conceived, of the charm with which it has been presented, of the nobility with which it has been invested, one would be tempted to predict for it more than a temporary position on the modern stage. It possesses the robust art which should survive the city, the strong idea facing towards the eternal.

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#### A RECENT FRENCH DICTIONARY.

If simplicity of definition, correctness of pronunciation, and clearness of impression are the essential features in a school dictionary, the ideal type is now offered us in the new *Uniform International Dictionary of French and English*.<sup>1</sup> As the editor says in his preface, the volume is intended primarily for the use of English-speaking people, hence all explanatory words and phrases are in English throughout the work. This fact is noticeable, also, in the character of the explanations, which are directly intended to help the English student, though, as a rule, they are sufficient for the foreigner as well. In looking over the distinguishing features of the dictionary, the reviewer was first of all struck by the attractive appearance and arrangement of the word-list.

<sup>1</sup> Published by Hinds, Noble & Eldredge, New York, Paul Passy, Editorial Critic of French Pronunciation, George Hempl, Editorial Critic of English Pronunciation, Preface signed by Robert Morris Pierce.

Each word is given in the form which it has on any printed page, undisguised by fanciful signs to save space for the publisher ; each word is differentiated from the following pronunciation and definition by clear, bold-faced type, of a size in keeping with the text of the definitions ; finally, all the words in the list are carefully aligned in the column so that they may be rapidly run over without interruption or fatigue to the eye. The pages, also, are so wide that there is usually room enough for the translation on the same line, and the book will lie open at any desired place. The adoption of the customary form of the word has necessitated a transcription to indicate the pronunciation, and for this purpose the alphabet of the *Association phonétique* has most properly been used. However, as it is still too soon to expect everyone to have mastered this alphabet in its entirety, keywords are given at the bottom of each page, thus obviating the necessity of constant reference to the table of sounds in the introduction. With regard to the definitions, the words are directly translated rather than defined, but in all cases where confusion might arise, or where no equivalent expression exists in the second language, ample notes are given to ensure a clear understanding of the term in question.

The contents of the word-list are in every way sufficient for the usual study of French literature, in order the more closely to show its exact scope, a series of comparisons has been made with other standard dictionaries of the same class. In the French-English division the section *s-saie* has been compared with the *Dictionnaire général* of Darmesteter-Hatzfeld-Thomas and the section *g-galerie* with *Gasc's Student's Dictionary*, giving the following results :

In *Uniform International*, not in *Dictionnaire général*: sabbataire, sabbatisme, sabéen, sabéisme, sabin, sabisme, sableur, sabordement, sabotage, saboteur, sabuleux, saccatier, sacchareux, saccharifère, saccharification, saccharifier, sacciforme, sacerdotalisme, sacerdotaux, sachem, sacrebleu, sacrificatoire, saducéen, saducéisme, safrané, safrerie, saga, sagination.

In *Dictionnaire général*, not in *Uniform International*: sabbatine, sabrenaud, sacramentalement, sade, sadinet, safranier, sagoutier, sagum.

In *Uniform International*, not in *Gasc*: gaban,

gabet (worm), gâchage, gailleterie, gailletin, gainière, galéobdolon.

In *Gasc*, not in *Uniform International*: gabarer, gabari, gabariage, gabarit, gabarot, gabian, gabie, gabionnage, gabionneur, gabronite, gadolinite, gaduine, gague, gaïacène, gaïacine, gaïacique, gal, galactagogue, galactite, almost all galactocompounds, galago, galanthe, galate, galatée, galauban, galbanon, galbanoner, galber, galbeux, galbule, galéiforme, galéopithèque.

In the English-French division a comparison is made with the *James and Molé Dictionary*, section *o-cad*, and with the *Gasc*, section *r-racy*.

In *Uniform International*, not in *James and Molé*: cabala, cabalism, cabbage-head, cabby, cabin-boy, cabinet-size, cable-car, cabriolet, cacao, cachou.

In *James and Molé*, not in *Uniform International*: cab (verb), caballer, cabined, cabinet-council, -making, -photograph, caburns, cachet, cack, cackling, cacoehymic, cacophonie.

In *Uniform International*, not in *Gasc*: ra, raceway, racial, racially.

In *Gasc*, not in *Uniform International*: rabbin, rabbinship, rabbinism, rabbinist, rabbit-burrow, rabbit-hole, rabbit-fish, rabbit-skin, rabbitry, race-calendar, racing and compounds, rachis, rack-ladder, rack-rent, racketing, racoonda.

In the matter of pronunciation, the editors have endeavored to follow the best popular usage rather than arbitrary rules, the following list of words with varying pronunciation will show the result of their efforts<sup>2</sup> :

In the English-French section the standard is the customary usage in the United States, *r* is a recognized sound, and in words of more than one pronunciation the popular form is almost invari-

<sup>2</sup> Letters in italics are alone referred to ; silent letters are indicated by parentheses, close vowels by acute accent, open vowels by grave accent, *l'* is for *l* mouillé. Abbreviations as follows: Un. I., *Uniform International*; D. G., *Dictionnaire général*; M. P., Michaelis et Passy, *Dictionnaire phonétique*, Hanovre et Berlin, 1897; Nyr., Kr. Nyrop, *Manuel phonétique du français parlé*, 2e édit., Copenhagen, Leipzig, Paris, 1902; Pitz., K. Ploetz, *Systematische Darstellung der französischen Aussprache*, Berlin, 1897; Rous., Rousset et Lacroix, *Précis de Prononciation française*, Paris, Leipzig, 1902; Les., M.-A. Lesaint, *Traité Complet de la Prononciation française*, 3e édit. revue par C. Vogel, Halle, 1890.

	UN. I.	D. G.	M. P.	NYB.	PLTZ.	ROUS.	LES.
<i>aout</i>	àu	u	àu	both	u	u	u
<i>as</i>	á	á	à, á			á	á
<i>avril</i>	l	l, (l)	both		both	both	both
<i>cil</i>	l	l	l		l, (l)		l, (l)
<i>cerf</i>	(f)	f, (f) old	both	f	both	f	f
<i>nerf</i>	(f)	f	both	f	f	f	f
<i>nerfs</i>		(f)	(f)	(f), f	(f)	(f)	(f)
<i>jadis</i>	à-s	à, s, (s) old	á-(s), à-s	à-s	à-s	s	à-s
<i>legs</i>	g(s)	(gs)	both	both	both	g(s)	g(s)
<i>laurier</i>	ò	ó	ò	ò (Laure)	ó (Laure)	intermediate	
<i>mauvais</i>	ò	ó	both	ò	ò		
<i>aurore</i>	ò	ó	ò	ò			
<i>aujourd'hui</i>	ò	ó	both				
<i>aumône</i>	ó-ò	ó-ó	both		ó-ò	ó-ó	ó-ò
<i>hôtel</i>	ò	ó	both	ò	ò	ó	
<i>os, sing.</i>	ós, òs	òs	òs, ós	òs	ó, ós, òs	òs	òs
<i>os, pl.</i>	ós, òs, ó (ergot)	o	ó, ós	ó	ó, ós, òs	o	
<i>gens</i>	s	(s)	both	(s)	s preferred	(s) preferred	(s) preferred.
<i>linceul</i>	l'	l, l' old	both			l	l
<i>poignard</i>	wàn'	òn'	both	on'	wàn'	both	wàn', òn' fam.
<i>poêle</i>	wà	wá	both	wà	wà	both	wá
<i>pays</i>	éj	èj	é, éj	éj		éj	éi
<i>rail</i>	áj	àj, àl	áj, àl		áj		aj
<i>quai</i>	é	à	both	é	é	é	é
<i>saisir</i>	è	é	à			e intermediate	
<i>damnation</i>	á-à	á-à	á-á		á-á		á-à

ably cited, for example, *con'template*, *peremp'tory*, *visor* (*i* as in *like*), *squirrel* (*i* like *u* in *but*), *squalor* (*a* as in *far*).

The only section of the work open as a whole to adverse criticism is the list of French proper names which the student of French would certainly find much more helpful if it contained a greater proportion of names famous in French history and letters, such as Mme de Sévigné, Colbert, Victor Hugo, rather than Classic names almost identical in French and English, or those of such foreigners as Scaliger and Sforza. The omission of the names of so many great Frenchmen is not only a serious defect in the dictionary, but a distinct loss to the student world, for the writer knows of no good, concise list of French proper names, with pronunciation, and surely no names are more often mispronounced by the average American college-man.

With the foregoing exception, the *Uniform International* may be called a perfect dictionary for school and college use and the reviewer may say that he has already had the pleasure of recommending it to his own classes.

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*Étude sur la langue de Frère Angier suivie d'un glossaire de ses poèmes*, par MILDRED K. POPE, docteur de l'Université de Paris.

The work of Frère Angier consists of a translation of the Dialogues and a Life of Gregory the Great. Paul Meyer published in the *Romania* (Vol. XII, pp. 145-208) a study of the Life. I myself published a study of the Dialogues and the original parts of the work, which consist of the introductions to the four books of the translation. Miss Pope, by a comparative study of the language of the Dialogues and the Life, has endeavored to determine the native country of Frère Angier. The following are in brief her conclusions:

(1) The orthography is a blending of the Anglo-Norman and Continental.

(2) The versification of the Dialogues is almost as correct as that of purely French authors of the time, while in the Life, dated two years later, the usual incorrectness of Anglo-Norman authors commences to appear.

(3) The vocabulary contains words which show the relations of Frère Angier's language with the